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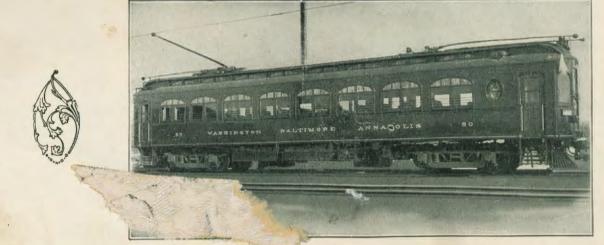
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The History of the Paint and Powder Club

The Club originated in the Fall of 1893 through the efforts

of several of Baltimore young society men.

The Club's first production was the opera "Mustapha," words and music by Mr. A. Baldwin Sloane, of Baltimore. It was presented in February, 1894, at Ford's Grand Opera House, for the benefit of the Children's Country Home, to crowded houses, and was a brilliant success. "Mustapha" was later given in Washington and Richmond with equal success.

The Baint and Powder Club was now an established organization, and the Fall of 1894 saw it incorporated under the laws

of Maryland ready for another season's work.

The Easter tour of the Club included Harrisburg and Philadelphia. At the former place their reception was most gratifying, the audience being the largest ever assembled in the history of the Harrisburg Opera House, and was composed of the leading society people of that place.

The third year it was decided to play a whole week, and to give the benefits from the different nights to charities which represented various fields of work. It was desired to have the benefit of the Paint and Powder Club felt as far as possible among every class in our community.

In "Bluff King Hal" the Club presented the work of Mr. Charles E. Ford. To his untiring efforts much of the credit of this performance was due. The music was partly selected from old English songs and partly by L. H. Fisher.

After the third year, the Governors, being compelled to give more time to their business, practically resigned in a body, and younger men tried to carry on their work, but decided finally to disband for a time. During the summer of 1906 Mr. Reese Cassard secured the interest of many members of the Baltimore

(Continued on page 13.)

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(History of the Paint and Powder Club-Continued.)

Athletic Club, and through his efforts the Club was once more revived. A meeting was called in November, and the Club reorganized with the following officers. President, Dr. Thomas H. Buckler; Vice-President, J. Walter Lord; Secretary, Richard H. Worthington; Treasurer, Francis G. Riggs; Business Manager, Harry T. Poor; these, with Carroll W. Rasin, Reese Cassard, Dallet H. Wilson, James F. Wagner, Bazil Wagner, Frank J. Taylor, T. Dudley Riggs, Edw. A. Robinson, George W. Ewing, Rowland C. West and Roland B. Harvey, formed the Board of Governors.

The piece given this year was "The Brigand Trust," by Arthur L. Robb, with music by Louis H. Fisher, Jr., and E. B. Claypoole, all of Baltimore. Five performances were given, four nights and a matinee, at Albaugh's Theater, to crowded houses, a different charity being the beneficiary each night.

So successful was the performance of that year that the Governors felt that they could not do better than to turn to the same source for a new opera. Accordingly they offered for last season "The Don of Doraya," by Arthur L. Robb, with music by L. H. Fisher, Jr.

"Conquering Cupid," was written expressly for the Paint and Powder Club by Mr. Hugh J. Hewett and the music by L. H. Fisher, Ir.

The Club deems itself most fortunate in having secured the services of Mr. Eugene B. Sanger for the production of this year's piece. He is widely known as a producer for amateurs, and to those who saw his production of "Don of Doraya" last year, he needs no introduction.

Mr. L. H. Fisher, of Ford's, who has been the musical director for the Club's productions from the beginning, and to whose careful training the Club owes much of its success, is again in charge of the music, by kind permission of Mr. Charles E. Ford.

Mr. John Itzel, whose orchestration of the score of "The Brigand Trust" and "The Don of Doraya" was so successful, will do the same duty for "Conquering Cupid."

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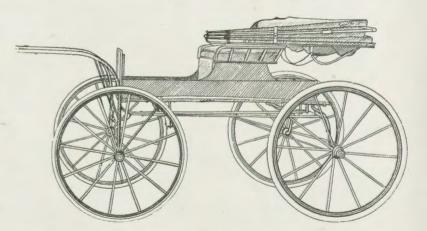
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Albert Knapp and Edward L. Bartlett, Jr., in Danse Eccentrique "Don of Doraya"



Rowland C. West in Spanish Dance—" Don of Doraya"

Performance of The Paint and Powder Club, Easter Monday, April 20, 1908

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Chairman House Committee:

CLINTON L. RIGGS.

Chairman Finance Committee:

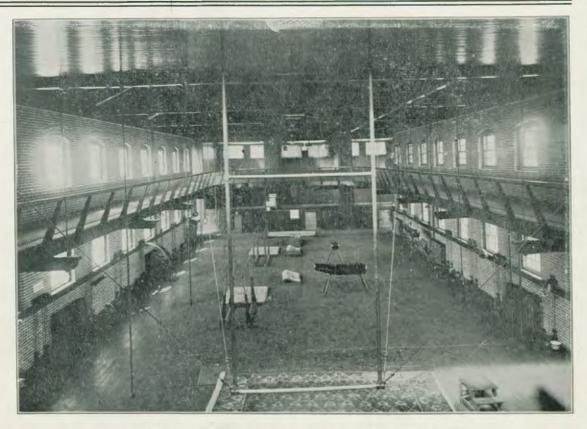
ALFRED R. RIGGS.

Captain:

EDWARD A. GRIFFITH.

Handicapper:

JOSEPH T. ENGLAND.



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WILLIAM J. SNEERINGER, JR.
(Dirk)
"CONQUERING CUPID"



FRANK W. HARMISON (Happy Hans) "Conquering Cupid"



GARDNER COBB
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"Conquering Cupid"

* * *

A marriage has been arranged, through the influence of the German Emperor, between the young Queen of the Dutch and the Prince von Hatzfeld; and the Queen, who has been at school, is recalled by her Council so that the ceremony of betrothal may take place. Having received a modern education, after the English fashion, she naturally revolts against the suggestion of marriage without love; and, though she knows her opposition is futile, she registers her last protest against conventionality by running away from the escort sent to take her back to the Capital.

Accompanied by her confidante, Bertha, she makes the accidental acquaintance of Jack Wadsworth, the new Secretary of the American Legation, and the subsequent arrival of Karl Busch, Jack's intimate friend, provides the material for two love incidents.

The Chamberlain of the kingdom fears that the impending marriage will deprive him of his importance and put an end to his grafting methods, so, with the assistance of his secretary, he conspires to abduct the Queen.

The plot is frustrated by a mysterious personage who calls himself a Philosopher, with the aid of Happy Hans and his wife, Gretel, who keep the Inn where the action of the first act takes place.

The special envoys sent by the Continental Powers to attend the Queen's betrothal arrive, thus affording the conspirators another opportunity. The conspiracy is finally exposed, the love episodes are happily adjusted, and all ends well



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PROGRAM

OF THE PAINT AND POWDER CLUB

CARROLL WILSON RASIN, CHAIRMAN OF COMMITTEE

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.. THE ..

Paint AND Powder Club

-OF-

BALTIMORE CITY

PRESENTS

"Conquering Cupid"

An Original Dutch Comic Opera

Book and Lyrics by Hugh J. Jewett

Music by L. H. Fisher, Jr.

Orchestration by John Itzel

The production arranged and staged by EUGENE SANGER

(Cast continued on next page)

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(Program Continued)

CAST

The Queen of the Dutch, a youthful blend of romance and
responsibilityMr. Harry P. Veazie
Bertha van Tohn, her confidante; a damsel with suscep-
tibilitiesMr. Howell L. Reid
Karl Busch, the adopted son and heir to "the brew that
made Milwaukee famous"Mr. Gardner Cobb
Jack Wadsworth, a dashing American, taking a first dip
into diplomacyDr. Bernard J. Gorman
H. S. H. The Prince von Hatzfeld,
the Queen's "intended" Mr. Martin W. Loesch
A Philosopher, the mysterious per-
son who has a finger in every pie
The Court Chamberlain, avaricious, but astute
Mr. Samuel W. Knell

The "La Vida" Corset used exclusively.

(Cast continued on next page)



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Manager

		nicious activity			
Happy Hans, the best loved man in Holland					
Gretel, his wife; a jealous contradiction					
Dirk, a rough and ready ruffian					
Dirk Spikem Whackem Stickem	The Conspirators scandalous scalawags	Mr. Warren K. MagruderMr. John T. HarrisonMr. Evelyn A. Harrison			
An Officer					

(Cast continued on next page)

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(Cast continued on next page)

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T. Robert Jenkins—"Don of Doraya"



C. Ridgely White, James Wagner and Edward Cromwell —"Don of Doraya"

Synopsis of Scenes

* * *

ACT I.

Interior of the Red Lion Inn.

Act II.

Exterior of the Red Lion Inn.

The Time-Present.

The action of the play takes place at Leyden, near The Hague.

Scenery designed and painted by Albert S. Howard, of New York.

(Cast continued on next page)

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Musical Numbers

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ACT I.

1.	Opening Chorus—Pipe SongDirk and Chorus	
2.	If Women Were MenGretel and Chorus	
3.	GraftChamberlain, Secretary and Conspirators	
4.	"La Pavolette"	
5.	Music Hath CharmsPhilosopher and Chorus	
6.	Dutch Dance Harry W. Jenkins and Rowland C. West	
7.	Coachmen's Chorus. Pas Seul, Hyland Kuhns	
8.	Diplomacy Jack	
9.	Love's Pilgrim Karl	
10.	A Glance of the EyeQueen, Bertha, Karl and Jack	
11.	Happy Hans	
11. 12.	Happy Hans	

(Cast continued on next page)



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Harry Price, in "Joan of Arc"

ACT II.

1.	Opening Chorus.
	Pas Seul—"La Ventura," Rowland C. West
2.	Try it on the Dog
3.	Envoys' Song
	Jack and Marching Sailor Chorus
4.	When a Pretty Maid Goes Skating Bertha and Ponies
5.	"Hey Rube."
6.	RenunciationKarl and Queen
7.	"Hibernian Beaux"Ponies and Men
8.	The Chorus LadyGretel and Secretary
9.	In the Land of CottonBertha and Chorus
	Pickaninny Dance by Ponies Duet Dance, N. Hughes and G. Lamdin
	and of Hamilin
10.	Conquering CupidKarl and Chorus
11.	Finale—The Carnival.

(Cast continued on next page)

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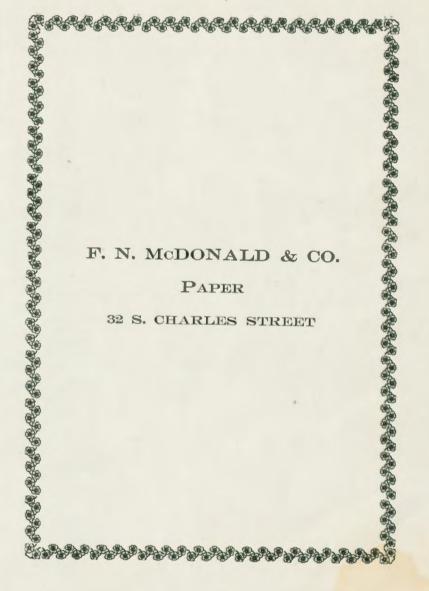
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Business Manager
Club Stage Manager
Asst. Stage ManagerRobert B. Turner
Musical DirectorLouis H. Fisher
Dancing InstructorJacob Goldenberg
Master MachinistEdward Brady
Master of PropertiesFrank S. Johnson
ElectricianGeo. W. Portman

Orchestration by John Itzel.

The production arranged and staged by Eugene Sanger, of New York.





PARIS

LONDON

THIS PAGE HAS BEEN BOUGHT BY THE

DESIGNERS AND MAKERS

OF THE COSTUMES WORN BY THE LEADING LADIES
AND CHORUS GIRLS OF

THE PAINT AND POWDER CLUB

VIENNA

NEW YORK

COSTUMES

Costumes worn by Mr. Reid and Mr. Veazie designed and executed by Haughton and Haughton, Baltimore.

Costumes worn by the Pony Ballet designed and executed by Haughton and Haughton, Baltimore.

Costumes worn by Mr. Scott and Mr. West designed and executed by Haughton and Haughton, Baltimore.

Costume worn by Mr. McCann in second act designed and executed by W. Henry Thompson, Baltimore.

Rube dance costumes by Rab & Co., Baltimore.

All other costumes used in the production designed and executed by Joseph C. Fischer, costumier, Philadelphia.

Hats worn by Mr. Reid and Mr. Veazie designed and executed by Mme. Stuart, of Baltimore.

Dutch caps and head-dress of Ponies by Mme. Stuart, of Baltimore.

Shoes, gloves, stockings and lingerie by Stewart & Co., Baltimore.

Wigs and make-up, Emil Cayé, Baltimore.

The "La Vida" corset is used exclusively by the Paint and Powder Club.

The club extends its thanks to the Van Houten Cocoa Co. and Mr. Arthur Robson for Dutch pictures and designs kindly furnished for scenery and costumes.

Scenery designed and painted by Albert S. Howard, of New York.

MELVALE PURE RYE WHISKEY

No. 23604.

January 21, 1908.

Certificate of Analysis

of a sample of whiskey marked Melvale, March, '03, 140757, proof 121, received January 17th, 1908, for account of Messrs. Melvale Distillery Company.

Specific Gravity at 18'2" C., 0.9087. (Indicated alcohol 122 proof)

water	tually present	38.58%
		100.00%
Alcohol co	ntains:—High alcohols in terms amyl alcohol	0.905%
	Volatic Acide as acetic acid Ethers as Ethyl acetate	0.0027%
	Aldehydes	$0.0772\% \ 0.074\%$
Gantlaman	Furfurol	0.005%

Gentlemen:

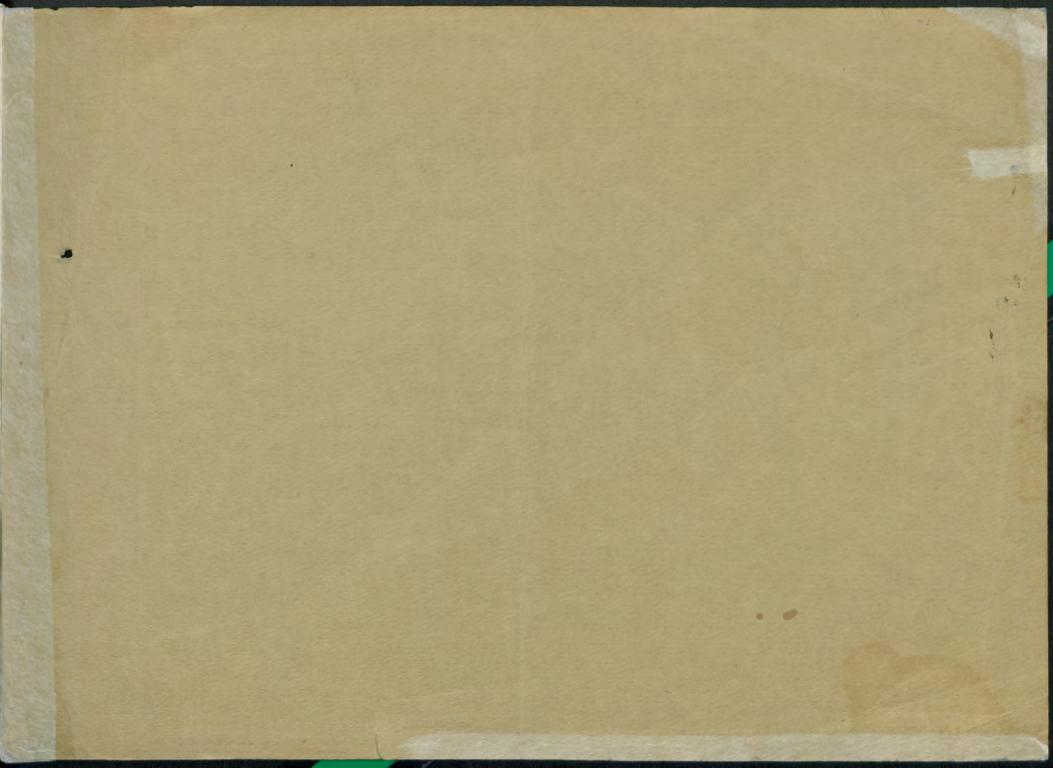
Referring to enclosed analysis No. 23,604 of a sample of your whiskey, delivered to me on January 17, I beg to state that I have made a complete analysis, following the methods employed by the Chemists of the Federal Government, in testing distilled spirits under the Pure Foods and Drug Act.

The results show conclusively that your whiskey comes up to the required standards in every respect, and also that it is a "straight whiskey." Your truly,

(Signed)

C. GLASER, Analysist, Baltimore, Md. Compliments of

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